

**In Recital**

**Jeremy Maitland, Trumpet**

**assisted by**

**Michael Massey, Piano & Harpsichord**

**Tuesday, April 19, 2005 at 8:00 pm**



**Arts Building  
University of Alberta**

**Program**



**DEPARTMENT OF  
MUSIC**

## Program

Fanfare for St. Edmundsbury (1959) Benjamin Britten  
(1913-1976)  
Jeremy Maitland, Ryan Frizzell, Ashley Clelland, trumpets

Concerto for Trumpet in D major (1762) Leopold Mozart  
Adagio (1719-1787)  
Allegro

Aria, "Let the Bright Seraphim" Georg Frideric Handel  
from *Samson* (1742) (1685-1759)  
Kripa Nageshwar, soprano

Triptyque (1957) Henri Tomasi  
Scherzo (1901-1971)  
Largo  
Saltarelle

## INTERMISSION

Canzona per sonare à 4, No. 1, "La Spiritata" Giovanni Gabrieli  
from *Canzoni per sonare* (ca. 1555-1612)  
*con ogni sorte di stromeni...* (1608)

Jeremy Maitland, Ryan Frizzell, trumpets  
Audrey Ochoa, André Guigui, trombones

Sonatine for Brass (1951) Eugène Bozza  
Allegro vivo (1905-1991)  
Andante ma non troppo  
Allegro vivo

Jeremy Maitland, Ryan Frizzell, trumpets  
Dubrena Myroon, horn  
Audrey Ochoa, trombone  
André Guigui, tuba

I Surrender All Winfield Scott Weedon  
(1847-1908)  
arr. by Ashley Clelland

## Program Notes

by Jeremy Maitland

### Britten: Fanfare for St Edmundsbury

The *Fanfare for St. Edmundsbury* was written in 1959 for the "Pageant of Magna Carta" at the Bury St. Edmunds Cathedral. Composed for three trumpets, the individual parts are scored using the harmonic series based on F, C, and D, respectively. Each trumpet plays one solo "verse" in turn. These are not only separated from each other in key but also in style; although they all include some long notes at phrase ends, overall one is a bouncy 6/8, one a martial-sounding, bold statement, and one a series of smooth arpeggios. So when they all come in together at the end and play their verses simultaneously the initial effect seems chaotic. As the final verse (tutti) progresses it dawns on the listener that a unity is emerging from the chaos as the long notes start to settle and overlap, ending in triumphal chords. If you listen carefully, you may even hear the harmonics of the three parts form a fourth part in certain areas. Britten commented, "The trumpeters should be placed as far apart as possible, even when the *Fanfare* is played indoors."

### L. Mozart: Concerto

Leopold Mozart composed this work in 1762, directly after his first tour to Munich with his children. This work was composed for Johann Andreas Schachtner, a family friend, and Wolfgang's God-father. The story is that when Wolfgang (age 6) first heard this work, he screamed and ran out of the room.

The Adagio explores the upper clarino register in a reflective mood. It is written in a three part form with the center section being a tranquil intermezzo without the trumpet. The Allegro Moderato is a playful work with echoes sounding in the orchestra.

### Handel: Let the Bright Seraphim

The oratorio, *Samson*, was written in one month, and this aria is by far the most performed excerpt. Even with such fervor, however, it was over a year and a half before it was premiered, as Handel left on his famous Dublin tour during this time. The piece is placed at the end of the oratorio as a great hymn of praise, and was originally performed by Christina Maria Avolio (soprano) and Valentine Snow (trumpet).

### Tomasi: Triptyque

Tomasi has essayed every genre, including concerto, tone-poem, song, ballet, and opera. He enjoyed using contradictory themes and characteristics in his works and tended to use musical sketches to create characters. *Triptyque* is a work of three unaccompanied pieces (from a group of six etudes) to which Tomasi later set piano accompaniment.



G. Gabrieli: Canzona per Sonare, No. 1, "La Spiritata"

This is the first of a collection of canzoni by Gabrieli and various other composers. Most of his music is church music developed for liturgical commemorations and occasional events. Gabrieli exploits his workplace (St. Marks Basilica) and the virtuosic players that he had, allowing him to create these wonderful works, many of them for multiple antiphonal instrumental choirs. They are usually intended for performance by consorts of three to twenty like-instruments.

Bozza: Sonatine

Written for and premiered by the "Quintette à vent (cuivres) de la Musique de la Garde Républicaine", the North American premier of Bozza's *Sonatine* was by the New York Brass Quintet in 1955; it has been a standard of the brass quintet repertoire ever since. Bozza has written prolifically for woodwinds and brass, but has also written for strings.

The first movement is a bright allegro in typical French fashion. The second movement begins in a reflective, almost brooding lyric mood which gives way to strong declamatory statements in conclusion. The third movement is a scherzo full of instrumental fireworks.

W.S. Weeden: I Surrender All

Text by: Judson W. VanDeVenter (1855-1939)

*All to Jesus I surrender, All to Him I freely give;  
I will ever love and trust Him, In His presence daily live.  
I surrender all, I surrender all.  
All to Thee, my blessed Savior, I surrender all.*

Chamber Orchestra

Dubrena Myroon, Olwyn Supeene, horns  
Elizabeth McHan, Maria Barton, Quinn Grundy,  
Melissa Hemsworth, Corrine Ludwig, Aaron Hryciw, violins  
Leanne Dammann, Jeanette Comeau, violas  
Martin Kloppers, Caitlin Smith, cellos  
Tascha Turner, bass  
Michael Massey, harpsichord & conductor

This recital is presented in fulfillment  
of a requirement for a seminar course, MUS 506.  
Mr. Maitland is the recipient of a Baryl Barnes Memorial Scholarship.

**Reception to follow**